# CREMONA

THE MAGAZINE OF MUSIC.

# 'THE VIOLINIST,' The Record of the String World.

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Vol. IV. No. 49.

December 17th, 1910.

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Edited by J. Nicholson-Smith.

Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.

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Price TWOPENCE.

#### From the Concert Hall.

New Symphony Orchestra. Queen's Hall, Nov. 16th.

Mr. Landon Ronald, in conducting the first Symphony concert of this organisation, in the manner he did, proved how deserved are the praises showered upon him. To have trained an orchestra to such a degree of excellence in so comparatively short a time, is little short of marvellous, and is incontestably the work of an undoubted genius. When this band has had the opportunity of working together for a sufficient length of time for the strings to acquire a little more variety in tonal effect, and the wood-wind and brass a little more confidence in certain entries, it need not fear comparison with the other excellent orchestras of London.

Landon Ronald's conducting is marked by healthy vigour and human insight, his interpretations are distinguished by Poetry and Romance, to the exclusion of mawkish sentimentalism ; he is an unaffected musician in the true meaning of the word, and the forces under him become infected with his own spirit of natural nobility.

-We need not go into the details of the programme, which was as varied as a Wagner programme could be; it is sufficient to say that every item was beautifully given, and if anything did impress us more deeply than the rest, it was the Wagnerially perfect rendering of the 'Tristan' prelude.
Miss Perceval Allen sang "Elsa's Dream"

(Lohengrin), 'Elizabeth's Greeting' (Tannhauser) and Isolde's 'Liebestod,' magnificently, and was accorded a well-deserved ovation. We wish the New Symphony Orchestra the unqualified success it deserves.

#### The Queen's Hall Orchestra, Queen's Hall, Nov. 19th.

Thirteen years elapsed between the date of the composition of Beethoven's first Symphony, and that of its first performance in England, and since then it has been heard only at exceedingly rare intervals. This neglect is certainly not merited; true,—it gives no such scope for emotional display as does the third symphony, nor has it the nobility of the fifth; but it is, nevertheless, music that leaps to the heart, through the brain, and without undue strain upon the latter. Everything in it is straightforward and clear; there are no long prepared cadences, no deferred closes; everything comes when it is expected; therefore, it is music that satisfies.

It is almost a foregone conclusion that Mr. Wood's interpretation of the symphony, and of the overture to the 'Midsummer Night's Dream' which preceded it, was beyond reproach.

The especial interest of this concert'lay in the appearance of those two splendid musicians of the North, Miss Johanne Stockmarr and Miss Ellen Beck.

How wonderful a work is the Grieg Pianoforte Concerto when it is presented by Johanne Stockmarr and Mr. Wood. It is not only Norwegian music, it is actually a piece of

Norway; in it we find the North; cold, rugged, faithful, true; snow-caps, pine-woods,

glaciers, fjords.

Johanne Stockmarr is a pianiste with a distinction; -she is a musician also; the boundaries of her powers are not fixed by the limitations of her instrument; she does not interpose herself between the composer's music and you. Technically, her performance is marked by clearness and facility; emotionally, by sanity and convincing earnestness. The cadenza was a splendid musico-technical endeavour; every passage was as clear as day, every movement was as deliberate as at the command of a master-mind; and to all this was added the austere dignity of the North.

We can compare Ellen Beck's vocalism only to Johanne Stockmarr's pianoforte playing, and in doing so can imagine for her ho greater Truly, there were moments compliment. when we would have wished for a voice of a little more volume (for the particular excerpt from the 'Götterdämmerung' under consideration calls for exceptional power), but to the quality, and to the method of delivery,

nothing but praise can be given.

The concert which closed with Chabrier's very garish 'Spanish Rhapsody,' was most interesting and enjoyable. J.P.

#### The London Symphony Orchestra. Queen's Hall, Nov. 21st.

We are about to make a sweeping statement. When we heard the London Symphony Orchestra, conducted by Dr. Hans Richter, on November 21st, we heard the finest orchestra, directed in the most perfect manner, within our memory. We have heard most of the English and Continental orchestras, but for perfection of orchestral technic and of handling we must single out the example we have quoted above.

Conducted by Richter, the London Symphony Orchestra produces effects that are astonishing in their spontaneity; and yet Richter's movements are of the quietest, being often almost imperceptible. No doubt Hans Richter is in sympathy with his forces before the concert, and he is thus able to dispense with all melodramatic gestures when before the public. There is a total elimination of Self when Richter is conducting.

The manner in which the 'Zauberflöte Overture, Schubert's Eighth Symphony, and Brahms's Second Symphony were given was completely satisfying in its musical perfection.

In Bach's Fourth Brandenburg Concerto, for solo violin and two flutes, Mr. Arthur W. Payne (to whom was allotted the violin solo), did not seem to be in good form; indeed, in

places, his playing was distinctly bad.

The novelty of the evening was Joseph Holbrooke's Concerto for pianoforte and orchestra, based upon 'The Song of Gwyn ap Nudd,' by T. E. Ellis, and conducted by the composer.

May we put some pertinent questions? Why all this story attached to the music? Could not the composer bring his imagination into the required state of activity without having to call in the assistance of a continuous string of 'Mottoes' to suggest each theme? And if he finds this procedure necessary, why should he poke these mottoes between his work and the auditor's judgment?

On the day following the first performance of one of Dvorák's tone-poems, the composer entered his composition class in an unusually hilarious mood; 'Just see all these notices of my work' he said, 'they all explain minutely of what I was thinking when I wrote it'; and, lowering his voice, he added confidentially, 'The fools! I wasn't thinking of anything."

In Mr. Holbrooke's case, this is reversed; he seems to have thought a great deal, and expressed but little. We have a considerable amount of imagination at our command, but we must confess that we do not see that the story and the music marry well.

It is certainly not 'programme music,' as we understand the term; it is hardly a tonepoem; and can it be called a 'pianoforte

concerto'?

Mr. Harold Bauer, magnificent pianist, did wonders with the pianoforte part; he deserves praise, not only for his playing, but also for his courage.

#### The Broadwood Concerts. Æolian Hall, November 10th.

The second concert of the Broadwood series was a distinguished one. In these days of multitudinous concerts and recitals, the appearance of artists who know their work is doubly welcome, and comes as the grateful

oasis in the empty desert.

The Bohemian string quartet is an organization formed of men who are musicians of the very first rank, who are in perfect sympathy with each other and with the works they perform. We frankly confess that the concerts which have given us such unalloyed delight as the one under consideration, can be listening to these four of the elect, we need have no uncomfortable qualms as to how this or that difficulty will be overcome; everything is performed with a facility of technic and an



accuracy of intonation that allow us to enjoy the musical message without a single detracting blemish. This was music as produced by a nation seemingly chosen by Nature to supply spontaneity in music. Chords and runs fall together with a simultaneousness that can only be acquired when the performers are 'bound together by a bond' of perfect sympathy. Their versatility is as marvellous as their musical excellence. Mozart, Dvorák, and Schubert, creators of styles so different from each other, came to them, one as naturally as the other. If one work be singled out as the best performed, it must be considered as a personal predilection. Our choice falls on Dvorák's Quartet in D minor, op. 34, in which the Bohemians showed how their respective instruments could and should be played. Their remarkably effective variety of bow-strokes, their kaleidoscopic range of tone-colouring, and their complete control over the dynamic resources at their command, raise them high above the average. The tone of the quartet is exquisite, and is due, in no small degree, to the beautiful instruments used; the first and second violins being, respectively, Joseph Guarneri del Jesu (1744) and Antonius Stradivarius (1685). The members of the quartet are, Karel Hoffman, Josef Suk, Georg Herold and Prof. Hanus Wihan.

#### Third Concert, November 17th.

To say that the performance of the Misses Adila, Jelly, and Hortense von Aranyi, was distinguished, would be flattery; nevertheless, their playing was correct and pleasant. The ensemble was as excellent as might be expected of three instrumentalists, who are able to work together constantly. The Concertone of Mozart (Köchel 190), for two violins and pianoforte, and the Händel G minor Sonata, for the same combination, were given with clearness and sincerity, and it is only the narrowness of their musical thought, and a certain lack of facility, that keeps these ladies out of the front rank, at present. Miss Jelly is certainly the most gifted of the three, and in such violin soli as admit the exercise of her inborn Magyar temperament, she is very successful indeed. In solos by Débussy she was not nearly-so happy.

Madame Kirkby Lunn, exquisitely accompanied by Mr. Percy Pitt, added to the enjoyment of the evening. Her magnificent voice, aided by her perfect musicianship, was heard to best advantage in a group of Brahms's songs. A peculiar feature of Madame Lunn's vocalism is the way in which she imbues each song with the feeling it requires; thus, 'O,

wüsst ich doch den Weg zurück' was simple, plaintive, and full of longing; 'Meine Liebe ist grün' was given with an enthusiasm that was infectious; while 'Liebestreu' showed how complete is this vocalist's command over her tone and its colouring. Of the second group, Lalo's 'l'Esclave' and Wagner's 'Dors, mon enfant' were perfect examples of the singer's art. Enthusiastic applause and demands for encores showed the appreciation of the audience.

#### Fourth Concert, December 1st.

The splendid artistry of Mr. Leonard Borwick made the fourth Broadwood concert a noteworthy one. We are accustomed to expect the best from this pianist, and we were not disappointed on this occasion.

Schumann's 'Faschingschwank aus Wien,' op. 26, did not seem at all hackneyed when presented to us in Leonard Borwick's convincing manner. Most artistic was the fine building up that reached its climax in the statement of the theme reminiscent of La Marseillaise, in the first section of the composition, while the remaining movements showed the pianist, if possible, in even better form.

Very finely performed, also, was Mr. Borwick's share in the Dvorák Quintet in 'A, op. 81, his associates being the Wessely string quartet. The second movement of this work (Dunka), was by far the best endeavour, and, it may be added, the only one in which the Wessely quartet showed any sort of restraint. Generally, the style of the quartet is too careless and hasty, consequently intonation and elegance are the first to suffer; while neither their tone nor its colouring is distinguished by an appealing quality. These shortcomings were most noticeable in Sir C. Villiers-Stanford's new Quartet, op. 122, in A minor, performed on this occasion for the first time.

The fifth Broadwood Concert is to take place on Thursday, December 15th, when the 'New Quartet,' and Mr. Herbert Heyner will share the programme.

J.P.

# The St. Petersburg String Quartet. Bechstein Hall, November 28th and December 2nd.

Emotional players, seeing how deep an impression can be made upon an English audience by genuine pathos and passion, are apt to overstep the bounds set by musicianship. The moment a quartet forces the tone, the moment the enthusiasm of one member impels him to rise head and shoulders over the rest, at that moment the quartet ceases to be the master of its emotion, and becomes the slave of its passions.

The St. Petersburg quartet is one of superlative merit; it feels the music it translates, and imbues the audience with its own enthusiasm; but it must not forget that the methods which make the Glasounow 'Novellettes' (op. 15) live, are not suitable to Schumann. We think its best endeavour was shown in Rubenstein's opus 17, No. 3, in F (not F flat, as the programme has it).

Mr. A. M. Henderson played the pianoforte part of the Schumann Quintet, op. 44, in a

thoroughly artistic manner.

At their last concert, given on December 2nd, the St. Petersburg string quartet showed far better form than they did on the abovementioned occasion. Their playing was expressive in the extreme; they seemed to catch every fleeting mood of the composer and present it to their audience in a most convincing manner. Their tone cannot be better qualified than by the adjective 'gorgeous.'

A most exacting test in ensemble playing was the Scherzo of the Winkler Quartet, op. 14, in B; the difficulties created by sudden and often grotesque changes of tempo being surmounted with consummate ease. A very deep impression was made by an almost superhumanly exquisite rendering of the funereal Andantein the Tschaikowsky, op. 30. Certainly these Russians show their best in an all-Russian programme.

#### Mischa Elman. Queen's Hall, November 25th.

We must confess ourselves disappointed with the rendering of Lalo's 'Symphonie Espagnole' (three movements), as given by Elman at his recital. We had expected to hear everything that was great and noble in his interpretation, but we received, instead, good tone and impeccable technic, it is true, but all as if in miniature; we did not feel the latent strength reposing in the violinist, as we are accustomed to see it. So also was the Tartini G minor Sonata (Taufelstriller) prevented from being true Tartini, by many alien phrasings. But the Cadenza was beautifully, nay, wonderfully played.

It is when Elman mounts his old war-horse, the Tschaikowsky Concerto, as he did at the Queen's Hall symphony concert, on Saturday, December 3rd, that he shows himself the artist he undoubtedly is. When firmly seated in that saddle, with Henry J. Wood and his forces at his back, no feat is too difficult for this still extremely young violinist. Both individuals of the same nation which lays no restraint upon the expression of its passions, composer and performer play upon the

emotions with all the success that deadly earnestness can command.

We are glad to be able to say that Elman's magnificent performance of the Concerto swept away all remembrance of the disappointment we felt on November 25th.

#### Antonio de Grassi. Queen's Hall, November 11th.

Taken as a whole, Signor de Grassi's second recital impressed us far more favourably than did his first. We have already commented upon his beautiful tone, and this was again shown to excellent advantage in the performance of Vieuxtemps's fifth Concerto in A minor (op. 37). It is when quick passages present themselves that the fine tone vanishes, and gives place to miserly bow-strokes that do their best to prevent the natural tone of the instrument from asserting itself. Judging by Mr. de Grassi's first recital, we had expected to hear a very fine performance of Vieuxtemps, and we must admit having been disappointed.

Paradoxical as it must sound, Mr. de Grassi, who at his last recital played Saint-Saëns infinitely better than Bach, to-day performed his Bach in a more satisfying manner than

his Vieuxtemps.

The Adagio of the G minor solo Sonata was admirably given, and, but for a slight lack of breadth in certain passages, so was the Fugue.

The violinist's most musicianly performance was undoubtedly his interpretation of

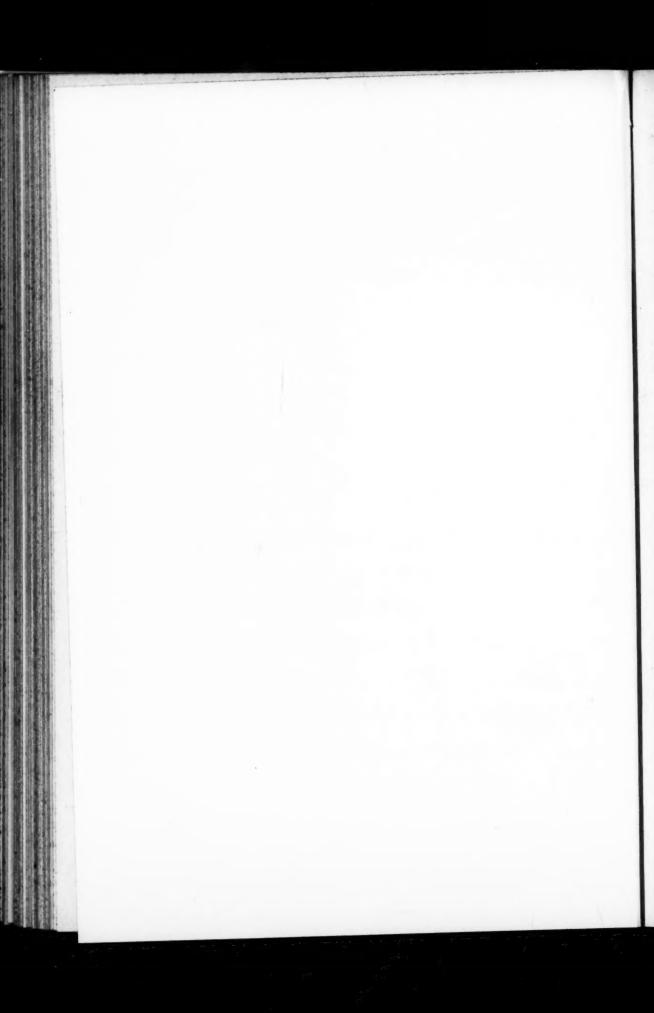
the Beethoven Romance in G.

Mr. Hamilton Harty's accompaniment, at first rather stand-offish, also reached its culminating point of musical excellence in the Beethoven Romance.

Vocal and Pianoforte Recital.—An interesting vocal and pianoforte recital was by H. Charlton Hutchinson and given Owen Garton, on November 15th, at the Redbourne Hall, Finchley. The former artist is the possessor of a bass baritone voice of pleasing quality, and he was heard to advantage in several groups of songs, in the choice of which he must be congratulated, for they contained examples from the pens of Elgar, William Wallace, Chaminade and Dvorak. He appeared to be most successful, however, in three of Bantock's 'Jester songs' and 'Il Cavallo Scalpita,' from 'Cavalleria Rusticana,' which were rendered with great artistic perception and a keen insight into their possibilities. I might also mention that the foreign examples were sung in their original languages with no little success. Mr. Owen Garton elected to be heard in composi-



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tions by Schumann, Tschaikowsky, Chopin and Rubinstein, and the audience seemed to appreciate his method of overcoming the various technical difficulties. He also brought forward a group of works of his own com-position which have the merit of being brilliant. Mrs. Hutchinson fulfilled the duties of accompanist sympathetically.

Mr. Ernest Schelling.—It is a courageous task for pianists better known than Mr. Schelling to fill the Queen's Hall, and yet on November 29th (a Tuesday afternoon) he practically succeeded in so doing. No doubt M. Paderewski's cordial recommendation of Mr. Schelling as his substitute at the recent centenary concert to Chopin, at the Pole's birthplace, Lemberg, had something to do with it. The great pianist was too unwell to play, and on being asked to name a substitute said that he knew of no one who could render Chopin's music better than Mr. Schelling, who is, we believe, an American. On this occasion he played several of the pieces he played at Lemberg, including the B minor Sonata, op. 58, which was exquisitely played, and entirely without affectation. His playing also of a group of Nocturnes, Etudes, and that difficult C sharp minor Scherzo, was superb. We stayed only to hear the first of the last group by Cyril Scott, 'The Sphinx,' but found it reminiscent of Debussy, and left before a short piece by Bach and one of the Liszt Rhapsodies (which we do not love), in order to preserve the flavour of his Chopin-playing. Those who love this master should certainly hear Mr. Schelling. J.R.D.

Madame Hill Rivington.—On November 16th, at the Steinway Hall, Madame Rivington (Mrs. C. J. Holmes) essayed a concert of her own compositions, under Mr. Michell's concert direction. Madame Rivington is a pupil of Wilhelmj, and her playing shows unmistakable evidence of his training. Starting with a string Quartet No. 2, in E minor, 1906 (and associated with Miss Ada Stuart, Miss Frances Marshall, viola, and Miss Phyllis Haslick, 'cello' she continued with a Sonata in D minor, for violin and piano, and concluded with a Fantasia for string trio. Interspersed were two of her songs for baritone and the Dichterliebe of Schumann, sung by Mr. R. Chignell. The new music has plenty of device and virility, but perhaps is influenced too much by old and foreign masters, so that her own individuality is sometimes partially lost. The best parts of the writing are to be found in the rapid passages (scherzi and allegri); the adagio quality is never maintained at a high level for long in the slow movements in the way it should be. The Quartet, which is the fullest and most interesting of the works, was not well-placed as the first item on the programme, and would have had a better hearing later on. In the fiddle sonata the arpeggio devices became too reiterant, and both works have rather poor endings, but the souata has the better of the two. We hope Madame Rivington will continue to compose for strings as her work, with rather more freedom and more horizontal writing, as against the oldfashioned verticle - in other words, more absorption of modern influences, e.g., Elgar fiddle Concerto, etc.—should steadily increase in interest. Mr. Chignell sung the 15 Dichterliebe with much beauty, Nos. 3, 5, 6, 8, 10, 13, 15, being best. The 'May Song' was taken a trifle too slowly. Miss Annes Mukle was an efficient coadjutor at the J.R.D.

#### Sigmund Beel. Bechstein Hall, November 11th.

Mr. Beel does not always express just what he feels; this is due to the lack of variety in his playing. A full and robust tone is praiseworthy only when it is relieved by a tender passage, played tenderly, occasionally pianosometimes even pianissimo.

Even the sternest nature should have moments when the soul's voice is to be heard, soft, but unmistakable.

Let Mr. Beel develop a little variety in tone-dynamics and wed it to his already existent musical enthusiasm. He should also pay attention to his intonation, especially in quicker movements. We admired his sanity and avoidance of silly sentimentalism. J.P.

#### East Grinstead Orchestral Society.

The genius' of Franz Peter Schubert (born at Vienna January 31st, 1797, and there died November 19th, 1828) supplied the initial orchestral item (by request)—'Rosamunde,' C major-which was first given in Vienna August 19th, 1820, as the overture to Die Zauberharpe (not as printed in programme). It has no connection with the 'Rosamunde' overture. The orchestra played this hardly as well as on the last occasion, and no doubt playing in a new hall, and with the instruments hardly warmed up, accounted for a certain indecisiveness. When we reflect that Schubert three weeks before his death only had made arrangements to take his first serious lessons in counterpoint, after seeing some of Handel's scores, and that he was the son of a peasant and a cook, and that in 1815 he wrote 195 works alone, one can but

marvel that his special characteristics are a delightful spontaniety, joyousness and brilliance. Otto Nicolai (1810-1849) was represented by his best work, 'The Merry Wives of Windsor' overture, which is based on motifs in the opera. It was first played with great success in Berlin but two months before its author died of apoplexy. A somewhat difficult work to play, it went with a swing, and the audience encored it, but Mr. Hope wisely refrained, as also for the last item, Elgar's op. 39, No 1, which brought the concert to a most successful conclusion.

Miss Sealy played a charming little Andantino, by Martini (Gianbattista), arranged by Fritz Kreisler, and which has a fine sense of the old music, for it was written about 1770. Her tone is not very large, though her phrasing was excellent and her intonation above reproach. Consequently she was encored after her brilliant and vigorous performance, Hurlstone's 'Revelry'—a piece, however, which is more sparkling than musical.

Mr. Otto Dressel. - The programme presented by Mr. Otto Dressel at Steinway Hall, on November 17th, was an interesting one by reason of variety. Mr. Otto Dressel was assisted by Miss Lotte Liess (soprano) and Mr. Dettmar Dressel (violinist), also by Mr. Emil Krall (cellist). The opening performance of Beethoven's early Trio, op. 1, No. 3, was given with ease and fluency, and if there was a certain lack of warmth in some movements, it was in part due to the frequent interruptions from late comers. The Andante Cantabile and Menuetto were rendered with much grace. Mr. Otto Dressel contributed some pianoforte solos, first the Sonata in C sharp minor (Beethoven), the rendering of which left a good deal to be desired, as the performer took considerable liberty with the tempo in two movements. Other pianoforte items were a Polonaise (Chopin) and 'En Automne' (Moszkowski). Mr. Dettmar Dressel gave two solos, viz., 'Romance' (Wilhelmj) and 'Alt-Wiener Tanzweise' (Kreisler), with much skill and a good interpretation. Special mention should be made of Miss Liess, the possessor of a delightful voice, who gave some charming Italian and German songs. Mr. Richard Epstein made a sympathetic accompanist.

#### Genius. By A. T. (Naples).

WHAT is genius? Divine instinct!—
in music for melody and harmony—
chord and interval—and concatenation. Genius is like God, according to Francis

Newman, 'the Incommunicable!' Light that may be felt: recognized like the Master by the Apostles—an inexpressible felicity; in a word (only one does not like the external mechanical connotation) inspiration—rather, a fountain of the great deep—a rushing river—of the New World—and through all zones.

Even genius itself isn't always genius. There is, perhaps, only one 'Song without Words' which is; and only a few of Beethoven's Sonatas—so-called 'the immortal'—they are not all immortal; the greatest is the Appassionata, and only the first and last movements of that; and only the first movement of the Waldstein Sonata (the fact is, Beethoven is unequal; fancy the last movement of the Pathetique and the first) one of the Titan's battle-pieces—say on the ocean, Trafalgar—like the Eroica—(again only one movement great).

Our English Holbrooke's music is genius—
it is music that he niust write—spontaneous,
sweet, and strong—not re-writ every bar, as
our genial but not quite trustworthy great
Dilettent assures us Beethoven's was!! (This
writer does prefer Schubert's method, he
scarcely ever blotted, like Shakespeare, and as
Schubert well said Beethoven's last idea was
often not better than his first. Spontini was
'awful' in pasting over, and then he would
often go back to the first thought).

Another point. Schumann is distinguished from Mendelssohn (but Mendelssohn didn't know it) by being more mystical, and more

himself (sich selbst).

So likewise (but on a lesser scale) is Holbrooke, though, of course, like a brave man, he despises not to show at times that he has assimilated Grieg and Brahms—I think, too, Liszt would have caress'd him, like a second Tautzig. But, when I first took up his music, he (wonderfully) did not remind me of a master. Ecco a new genius—above all English! New as recurring Spring—one Anadyomene more! (Beauty born out of the Great Deep

of Being.)
Chopin, with all his peculiar poetry and personality, is, after all, but a minor poet, and so is the world-beloved Grieg, whose premature decease from these 'glimpses of the moon' we all lament, but Joseph Holbrooke is scarcely a minor poet; we recognize at once a certain bigness (pregnancy too) in his works and powers. He is strong. He (like Dr. Johnson) was born to grapple with whole libraries—or rather orchestras—gargantuan! A perusal, merely, of his list of works, is rather stupefaccenti; though, of course, not to compare with a Schubert's at the same age. He, however, may be proud of it; we who stuck in the mud of mediocrity (and worse)

for centuries, after Gibbons and Purcell, and even Holbrooke has not yet made his Achilles mark in opera (his libretti are at fault, not the tone poet). And after all he has succeeded in 'getting off the stocks' two operas, which neither Mendelssohn nor the divine Brahms succeeded in doing all their lives, though they longed to. There is a point of contact between Mendelssohn and our composer (in Holbrooke's 'Baccharole' and the Rondo, both in E minor; Mendelssohn's motiv at the beginning of the presto is superior, but Holbrooke's second motiv, or intermezzo, is superior to Mendelssohn's by far; more profound, lively; not at all bacchanalia but Christian. The whole work is worthy of being exalted into a Symphony—call it Paganism and Christianity, a contrast and a parallel.

There is another ineffable passage in his orchestral-song of 'Gwyn,' 'Come ye, and share in my pain'; so immeasurably finer applied so! He is a master of dissonance and technicalities of every sort, though the fugue seems to have died out of modern music, it is too 'a la Rosalie.' In his powerful 'Marino Faliero' he has consecutive gifts by degrees too diatonic, one after the other, but they sound well—the way they are placed.

What would those ancients who pronounced that a poet is born not made, have said of a tone-poet? On the other hand the tone-poet requires a brilliant equipment of art plus; and yet, again, on the other hand, I find that it is more difficult to write good words than good music, at least I find so many bad songs set to good music, and that, too, when the words are by the composer himself. Still, words are lazy compared to music, which is at once art and inspiration.

(To be continued).

### Answers to Correspondents.

In reply to your query, we think that if you place a small piece of carbon or napthaline in the case it will keep any insect life away. Then there are for tropical countries specially air and damp proof japanned cases, such as those sup-plied by Messrs. Hart & Son to the great artists. Another method is to keep the violin always rubbed with cloth or silk, and wrapped in silk. A little polish, which we believe will not injure the varnish if carefully applied, is also a good thing. We believe 'Vipol' is one of the best, and think Messrs. J. & H. Beare are the proprietors.
J. D. (Lewes).—

(Lewes).—The weights of violin bows vary considerably. We should regard a heavy bow as one weighing anything over 21 ozs.; a medium bow would weigh from 2 ozs. to 21 ozs., and a light bow would be under 2 ozs. Your bow would therefore be on the heavy side. Are you sure it is

not a viola bow?

T. B. S. (Brighton). - By Forster we assume you mean Simon Andrew, who worked in London from 1801

Simon Andréw, who worked in London from 1801 to 1870, as you say about 1845. His 'cellos are quite good, though perhaps not quite so good as' William Forster. We should say about 550.

T. O'B. N. (Burslem).—There were two Walsh publishers of music—both John, father and son. Cannot find the father's birth, he was certainly publishing music in 1696, when he calls himself musical instrument maker in ordinary to His Majesty. He died in 1736. His son, who succeeded him, died in 1766.

ceeded him, died in 1766.
CELLIST (Bradford).—Carl Schlesinger was originally a violinist but soon devoted his energies to the cello at Buda-Pesth and Vienna. became chief teacher of the 'cello at the Vienna Conservatoire. His most famous pupils being Sulzer, Udel, Hummer, and Hegyesi.

ENQUIRER (N.B.). - Cannot trace Voldenck at all as

Probably your instrument is blessed with a faked label—not merely faked in the sense of copying a maker who did exist, but the whole There are many such label is a pure invention.

in existence.

in existence.

T. V. (Exeter).—We are not surprised now that you have an Italian violin that your Vuillaume does not please you. We cannot value this for you, as his work varies perhaps more than any maker we know. At his best he is quite passable, at his worst he is execrable. In either case the tone is hard and loud under the ear and has not great carrying power. We should recommend you to put it up to auction. See our advertisement columns. columns.

OLD SUBSCRIBER.—Avoid all mutes which have metal fittings; the best are made of ivory or vulcanite in one piece. The object is to deaden the sound

not to alter its character.

## 'The Violinist.'

#### Elgar's Concerto.

It must be rare that a composer is fortunate enough to discover an artist to be in such perfect sympathy with his soul's inmost thoughts as Sir E. Elgar certainly has had the good fortune to find in Herr F. Kreisler. The following remarks are the recital of a hearer's emotions, conjured up by the wonderful performance of that magnificent work, Elgar's Concerto, by Kreisler, at the Winter Gardens, Bournemouth, played for the first time in the provinces.

The interpretation of such a work as the above-mentioned Concerto requires all the deep introspection, divine aspirations, hopeful contemplation, fretful anxiety, and withal the robustness of character with which Kreisler imbued the masterpiece of our great English

composer. In the first movement the beautiful velvet tone of the violin bespoke a soul's pathetic yearning for a long-deferred desire, answered by gleams of hope, and rewarded with a glorious vision, revealed by a lofty and inspiring melody, followed by strains of utmost anxiety and grave doubt, conquered, however, by firm chords of determination.

The fervent yet gentle manner in which Kreisler played the beautiful melodies of the andante, told of a serene calmness, a freshness of hope, and an ethereal beauty of unbounded aspirations. The element of doubt, created by thoughts of reality, again appeared, but was overcome by the sweet dreams, conjured up by divine melodies which bestowed upon

the soul contemplation and repose.

The influence of the andante was felt despite the vigour and reality of the finale. Determination of action was called forth, but when once more thoughts of distrust flitted across the anxious mind, and when the soul was passing through the turmoil depicted in the cadenza, echoes of the ethereal dreamland were heard in the 'drumming' effect of the orchestra. The soul, inspired by those divine memories, burst forth again into those sweet meditations, and passing valiantly through life's battle, at length realised its supreme desire. Hope had triumphed.

### College of Violinists.

HE annual invitation violin recital was held at the Queen's (small) Hall on Monday evening, November 21st. The first part opened with Trio 6, in D (Haydn) allegro, andante, allegro ma dolce-well rendered by the Misses D., G., and F. Crichlow, who kept excellent time and harmony. Miss E. Dorothy Money (bronze medallist) was quite at home with Romance and Bolero (Dancla), but in her playing there are some superficial faults of attitude and bowing which require remedy. These were marked by contrast with the steadiness of Master Harold Jones (winter exhibitioner, 1909) in Cavatina, op. 314 (Carl Bohm). In the Valse Song (Gounod's 'Romeo and Juliet') Miss W. Browne was often in front of the piano, and her breath control and enunciation could be improved, though the trills were good, but probably a cold interfered with her singing. Miss Enid Brock (winter exhibitioner, 1909) gave excellent renderings of Abendlied (Schumann) and Kuyawiak (Wieniawski), if a little laboured in manner at first. Another creditable performance was the Romance in F (Beethoven), by Master Clifford Davies (bronze medallist). Miss Gertrude Crichlow (bronze medallist) had a difficult task in the 'cello solo 'Arlequin' (Popper), and deserves all praise. It was not her fault that the tone of her instrument was rather thin at times.

Miss Doris Crichlow (summer exhibitioner, 1910) opened the second part with a capital rendering of Bolero (German), played with

great facility. There was improvement in Miss W. Browne's singing of 'Jest a-wearyin' fer you' (Tours) and 'As all the maids' (German), for which she was encored. Miss Dorothy Althaus brilliantly played the 'cello solo, 'Souvenir de Spa' (Servais), and produced a fine tone from her instrument. It must be stated that in every case the pupil had a high test of skill, in singing or playing, and that the work of each attained a high standard and proved most promising capacity. Mr. Otto Stoeger had considerable work as accompanist.

The programme concluded with an impressive Quartet in D (Louis Nicole)—allegro moderato, scherzo, andante, allegro—executed by Messrs. Basil Althaus (first violin), Dr. Leonard Fowles (second), Louis Nicole (viola), and J. T. Field ('cello). The andante portion was remarkable for grave beauty.

In their report on the year's work, the Examiners record a very successful year, both in number of examinees and in the standard of playing. The aim of the College of Violinists is to give every young violinist the opportunity of examination by a Professor who specialises in his own instrument, who is essentially a violinist. With this in view, the College keeps strictly to this one branch of music, leaving examinations in accompanying and theory to the many other competent examining bodies. The new feature of the examinations of the past two years was the giving of ear-tests in the senior grades, which showed that the study of the violin develops the sense of music to a large extent.

The proportion of candidates obtaining 'Honours' has been well up to the average, many students having obtained 'Honours and Distinction, awarded only to candidates gaining 95 or more marks out of a possible 100. The Board of Examiners point out to Professors that sight-reading practice is invaluable to students. The sight-reading test usually proves to be the weak spot in senior examinations.

The chairman elected for the coming year is Dr. Leonard Fowles. For many years Dr. Fowles has taken a kindly interest in the College, and it has been felt that in undertaking the additional work inevitably involved in acceptance of the position of chairman of the Board of Examiners, he is not only sacrificing much of the leisure left from a strenuous life, but also doing the College a great honour. Previous to obtaining the Doctorate of Music at Oxford University, Dr. Fowles had trained at Brussels Conservatoire, and held the Whitcombe Portsmouth Scholarship at the Royal College of Music for five years.

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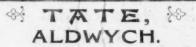
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artanments, etc.

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The following awards have been made: Silver Medal—Arthur Sutton, winter, 1909. 'Strad' Prize (Licentiate)—Thomas Ashworth, Annie Strong and Frances Wroughton, divided, winter, 1909; John Heyes, summer, 1910. Exhibition of £66s.—Enid Brock and Harold Jones, divided, winter, 1909; Doris Crichlow, summer, 1910. Bronze Medals—Clifford Davies, winter, 1909; Wilfred Bruce, Gertrude Crichlow, and E. Dorothy Money, summer, 1910. 'Strad' Prize (Associate)—Alice Edmonson ('cello) and Leslie Shawcross (viola), divided, winter, 1909; J. William Welch, summer, 1910. 'Basil Althaus' Prize Bow—Ida Flint, winter, 1909; Sydney Fish, summer, 1910. 'Louise Nicole' Book Prize—George Howarth, winter, 1909; Norah Ready, summer, 1910.

sic,

E.C.

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#### The Ancient Dance-forms.

By JEFFREY PULVER. II—LA GAILLARDE.

THE stately and dignified Pavane was, in conformation with the first law of artistic endeavour—the demand for variety—invariably followed by the Gaillarde, a dance-form as frequently quoted as it has been much discussed.

Obviously used as a contrast to the slow and solemn movement of the Pavane,\* the Gaillarde was a dance overflowing with joyousness, its very name becoming the designation of anything of a happy and merry nature.

Like the dance with which it was always associated, the Gaillarde came to France from Italy; and like the Pavane, it also was developed, in the country of its adoption, to a stage which entitled it to admission at Court.

Nearly all authorities are agreed in deriving its name from the French: gaillard, gaillarde, meaning as has already been indicated, 'merry,' 'joyous,' 'gay,' meanings to which some dictionaries add the word 'wanton.'

But in spite of the obviousness of this derivation, or perhaps because of it, there are some dissentients to be located. One of them, Johann Gottfried Walther, writing in 1732, gives the derivation: Gagliarda (the Italian form of the name) quasi Valiarda, from the Latin validus = strong! Now, the Gaillarde certainly has a strong and healthy rhythm, but I think the etymology which associates it with the merry French word to be sufficiently satisfying without hankering after the involved barbarities that were so dear to the hearts of the learned in the 17th and 18th centuries. Another struggle to find a far-fetched derivation rather than be content with the obvious' one, was made by Friederich E. Niedt, who, in his quaint 'Handleitung zur Variation,' 1706, uses the following entangled words: 'Gagliarda, in as far as it is derived from the Italian, it must have come from the Italian

"It may, perhaps, at this point, be permitted me to draw attention to a specimen of what Macaulay calls crassa negligentia (we cannot suppose it to be crassa ignorantia) in translation. In the English translation of Riemann's Lexicon, published by Augeners, and translated by Mr. J. S. Shedlock, B.A., we find the German sentence, 'Gaillarde . . ist . . nichts anderes als der dem im geraden Taht stehenden Reigen (Pavane) als Gegensatz sich anschliessende schnellere Nachtanz im Tripeltana, 'translated as follows: 'Gaillarde is nothing more than a Pavane,' as a rule, a quich "aftersong" in triple time.' This sentence in itself contains two contradictory statements; it must be evident that the Gaillarde cannot possibly be both nothing more than a Pavane, and at the same time 'a quick "aftersong" in triple time!' A correct translation of Riemann's sentence would run as follows: 'Gaillarde is nothing more than the quicker dance in triple time which follows the Pavane, the latter being in common time.'—J.P.

word galliare = to row; but since it is a French dance (!) it should be written thus, gaillarde, and means "merry." This needs no further comment!

The original dance was generally to be met with in a measure; but if we take into consideration (as we shall have to do) the different species and varieties of the Gaillarde—in any

triple measure.

Its life and popularity almost synchronized with those of the Pavane, and when, at about 1650, the one disappeared, the other vanished also; their places being taken by the Sarabande and Gigue, a parallel pair of dances whose origin and history will be treated later.

That the Gaillarde actually did give place to the Gigue or Jig is shown by the fact that for a short time (the period of evolution) we find the names Gigue, Salterello, and Gaillarde, following Pavanes or Sarabandes, and applied quite indiscriminately to the same movement.

The Gaillarde enjoyed an immense popularity in England, and countless examples of the dance-tune are extant, many of them from the pens of England's greatest musicians. Thus, in John Stafford Smith's 'Musica Antiqua' we find, translated into modern notation, a 'Galyard' (sie) following a Sarabande, called the 'King's Masque,' from the Arundel collection of Royal MSS. The editor of this most interesting collection of old music adds the note that this was 'undoubtedly the masque-music of King Henry VIII.' The fact that this particular Gaillarde follows a Sarabande, helps to prove that, in England at any rate, the Gaillarde outlived the Pavane for a short time.

The Arundel collection also supplied 'the Emperorse Pavyn' (sic) and the Galyard by which it is followed on page 43 of Smith's

work.

'Parthenia' or, 'The Mayden-head of the first Musick that ever was printed for the Virginals': London, 1655, contains ten very interesting examples of the Gaillarde. Four of these are by William Byrde, or Bird, the famous 'gentleman of the Chapel Royal' (1569) and pupil of the renowned Tallis. Four more are by the no less famous Dr. John Bull; the first one, called 'St. Thomas Wake,' follows the Pavane of the same name 'mentioned in the last article. The remaining two are by Orlando Gibbtons, a musician of whom England has every right to be proud. Two of these Gaillardes, the 'St. Thomas Wake' and one of Gibbons,' were transposed, in both senses of the word, by Smith into his 'Musica Antiqua.'

A word may here be said of this collection of ancient music, brought together into two volumes by John Stafford Smith, Organist to his Majesty.' Containing as it does songs, madrigals, motetts, hymns, chansons, catches, and nearly all the dance forms used previously to the opening of the 18th century, and by most of the composers then considered worthy of being collected and edited, it is, in its substance, a most interesting work; and the more so, since its modern notation renders its perusal comparatively easy. It was published in 1812, by one Preston, at 97, Strand, London, at the price of £1 6s. per volume to the public generally, and for one guinea 'to subscribers.'

(To be continued).

# The Voice of the Past. II. Miss Nellie Chaplin's Revival of Old Dances,

Queen's (Small) Hall, November 26th. By JEFFREY PULVER.

SCIENCE has come to the assistance of every Art, except to that of the oldest and most popular—the Art of the Dance,' said Albert Czerwinski in 1878. All that I deplore at the present moment is the scarcity of professors of the science that could.

assist the Art of the Dance.

Of the very few, who to-day really know and understand that art, Miss Nellie Chaplin must be considered one of the foremost. During the last six years it has been the earnest endeavour of this lady to revive all that was artistic and beautiful in the dance of three hundred years ago; and it must be confessed that her success has been by no means commensurate with her deserts. If the public generally would but see in these ancient dances the factors that helped, through successive ages, to cultivate aud civilize; if it would see how much the music of to-day owes to them; if it would see how much the Sqciety of to-day could profit by their cultivation, Miss Chaplin would be nearer reaping the reward she so richly merits.

But I must not weary the reader with generalities, when it is in my power to comment upon Miss Chaplin's work itself.

On Saturday, November 26th, Queen's Small Hall was crowded to an almost uncomfortable degree with the admirers of the art of bygone centuries, when Miss Chaplin, ably assisted by some excellent musicians and dancers, presented a programme of ancient music, and some almost forgotten examples of the terpsichorean art; a programme which was as interesting on account of the variety of its items as it was on account of the perfect harmony in its composition. The spirit of the true artist was as easily disceknible in the

selection of the dances and music performed as it was in the method of their performance.

This most enjoyable entertainment was opened by a Pavane, very beautifully interpreted by two young ladies, to the appropriate accompaniment of solo voice, vocal and string quartet. The specimen performed was the well-known and frequently-quoted 'Belle qui tiens ma vie,' 1 from Thoinot Arbeau's (Jean Tabourot) 'Orchésographie,' published at Lengres in 1588.2 The effect of this ensemble was very fine and the illusion of the past was complete.

Slowly as it was danced, however, it struck us that it might have been still a little slower; in fact, as long as the rhythmic feeling is retained, it can scarcely be performed too slowly, too solemnly, or too gravely. annotated programme gives the derivation of the name as coming from Pavo = Peacock; we admit the similarity of the movements to those of the proud peacock, but can only consider this similarity to be due to coincidence. We prefer the derivation from Paduana or Padovana, as being more explanation of the Pavo deriva-logical.<sup>8</sup> The adherents of the Pavo derivaas being more etymologically tion all seem to have been influenced, in the first place, by Joh. G. Walther's 'Lexicon'

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of 1732. The Pavane was followed by a Gaillarde, for thus were these two dances ever associated; but in this case a special interest attaches itself to the latter dance, inasmuch as the specimen chosen was in common time, whereas the usual measure for a Gaillarde was the triple.4 The performance of this merry measure left nothing to be desired, and, so well did it please the audience, that it had to be repeated. Personally, we were as glad to see it repeated as any present; it inspired the spectator to happiness; it was, in the words of Arbeau's enthusiastic pupil, 'truly gaillarde.

Miss Flora Mann added to the success of the dance by her vocal accompaniment.

The item which followed, Bach's Concerto in C minor for two harpsichords and strings, was, perhaps, the most ambitious and, at the same time, the most successfully performed item in the programme. Performed by Mr. W. Wolstenholme, the excellent, though unfortunately, blind musician, and Miss Nellie Chaplin, this concerto was so successful on account of the perfect atmosphere of the past which it created. So sympathetically did these two musicians play their instruments, so judiciously did the Chaplin string quartet

accompany them, that we did not see Moderns playing ancient music; nor did the audience itself remain modern for long; the magic of the music transformed it, bar by bar, into an audience of contemporaries. Slowly we felt our clothes becoming changed upon us; gradually, knee-breeches and silk stockings appeared; then came buckled shoes; the stiff and starched collars of the Twentieth Century vanished; a powdered wig appeared upon our head; soon we found ourselves beating time mechanically with our hand, and, looking down, we fully expected to see a lace ruffle at our breast and lace cuffs on our sleeves.

The enthusiastic applause which broke forth at the conclusion of the first movement brought us back-oh, so reluctantly-to the Present.

(To be continued).

#### Violins Old and New. By W. D. HASLAM, M.D., of Croydon.

(Continued from page 137).1

Without entering upon the vexed question of violin weight, it will best serve my purpose to state that the unvarying weight of the Strad and also Joseph (the ideals of this paper) is 13½ ounces. Weight exercises an enormous influence over the value of the violin as a musical instrument, because it presides over one of the fundamental laws of vibration. The very soul of the violin owes its vitality to free vibration. That again is promoted by lightness and elasticity and is retarded by density. The proper functions of the back can only be found after studying those appertaining to the other parts.

The violin is made up of two elementary parts, viz., strings and body. The strings of themselves are too fine to agitate the air into sonorous waves, therefore, they are attached to the body which acts as a resonator. When primary vibrations are set up in the strings by the bow, the larger surfaces of the back and belly take up the vibrations and so convert them into sound. Meanwhile, the mass of air within, vibrates in sympathy with these parts, adding increase to the intensity of the sound. The resonator does not generate any vibrations, for it is subject only to those which are communicated to it by the strings, therefore, the vibrations going on in the resonator are called forced vibrations. Upon

#### 1 ERRATA.

In November issue, p. 136, 2nd col., 16th line from bottom, should read: 'It will be found that the rfbs vary in height, viz.,  $1^{11}_{16}$  to  $1^{11}_{26}$  inches (in the lower bouts), and  $1^{11}_{26}$  to  $1^{11}_{26}$  inches (in the upper bouts).'
N.B.—The I inch was left out, and only the fraction

over was printed.

v. CREMONA, No. 48, p. 140, col. 1.
 A second edition was published in 1596.
 v. CREMONA, No. 48, p. 139, col. 2.
 v. article, Gaillarde, in this number, p 153.

the capacity of the resonator, or body of the instrument to faithfully resound to the entire vibrations of the strings will depend the

quality of the sound produced.

To explain further, the vibrations of a string is complex. It vibrates as a whole throughout its length, giving forth its fundamental note, at the same time it divides itself into a number of equal parts (according as it is stopped) each of these parts vibrating independently, give forth notes called upper partials or harmonics. All these notes mingle together in one harmonious sound and the quality of the tone of the instrument originates here and is caused by this blending of the harmonics with the fundamental.

Now it will be clear that if the resonator is perfect, the harmonics will be brought into evidence and the violin will have a full, rich tone. It is similar to a good camera which will produce clearly all the detail to be seen in the original. This then must be the aim of

the fiddle makers' art.

The next step is to consider how that is to be attained. When a player draws his bow across the strings of his violin, the vibrations of the strings pass through the bridge to the belly and reach the back by the ribs and soundpost. The contained air is caused to vibrate in sympathy. The whole fabric is thus thrown into vibration and I have traced it once more to indicate that there can be only one source of vibration. It matters little what note may have been represented by either of the plates before they were put together, or that of the inside air. Those notes become dead letters because there is only one set of vibration going on and not three.

Let it be taken for granted that the material is of the right sort and that both workmanship and dimensions are after the Strad type. How is the right quality of tone to be obtained?

(To be continued).

#### Our Plates.

One of our plates is of Antonio de Grassi, who gave an exceedingly successful concert, reported in our last issue.

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plates Antonio Stradivari.

Messrs. Augener, Ltd., find that their premises at 6, New Burlington Street have become too small for their business requirements, and are being vacated. They have therefore removed to much larger premises at 18, Great Marlborough Street, which they have rebuilt and adapted to their present and future needs. Their publishing, school, library, trade and export departments will in future be carried on at that address, while their retail business will be continued at 199, Regent Street and 22, Newgate Street, as hitherto.

### Sale or Exchange.

Trade advertisements are inserted in this column on the distinct understanding that they are marked Trade.' Charges to-

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When no reply is received it may be assumed that article advertised is sold.

Curious old violin, probably Italian fro. Box I. Violin which belonged to the late Mr. Taphouse, and thought by him to be an Amati, for sale very cheap.

Tyrolean three-quarter-sized violin, nice example,

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Will sell old viola, Italian, at a low figure. It is in good condition and ready for use. Maker unknown, but might be Gagliano.

German violin (old), all fitted up and ready for

playing on.

aying on. 12/6. Violoncello with glorious tone, old Italian, price £25 Five violin bows (common) for 10/-.

What offers for Burnley's 'History of Music,' 4 vols. (plates by Bartolozzi); Hill's 'Stradivari'; Fleming's 'Old Violins'; 'History of Violin,' Sandys & Forster; 'Cyclopædia of Music,' 3 vols., American (has hundreds of illustrations)?

dreds of illustrations)? Odd lot of violin and piano music, returnable priced

#### Cut Leaves.

Published by Breitkopf & Hartel, Great Mari-

borough Street.
Richard Strauss' 'Salome.' A Music-Drama in one
Act, after Oscar Wilde's work of the same name, and words and music explained by Alfred Schattmann. Price 6d. p. 1-32.

This little work is invaluable to the music-lover. It is divided into four sections, and also gives the Dramatis-Personæ and the Instrumentation considered necessary by the composer, and over 60 stringed instruments are to be used. Part I deals with the author and his work. Part II with the musical values of the work and the composer. Part III—explanation of the work, with full musical examples and very valuable analysis. Part IV—the prospect.

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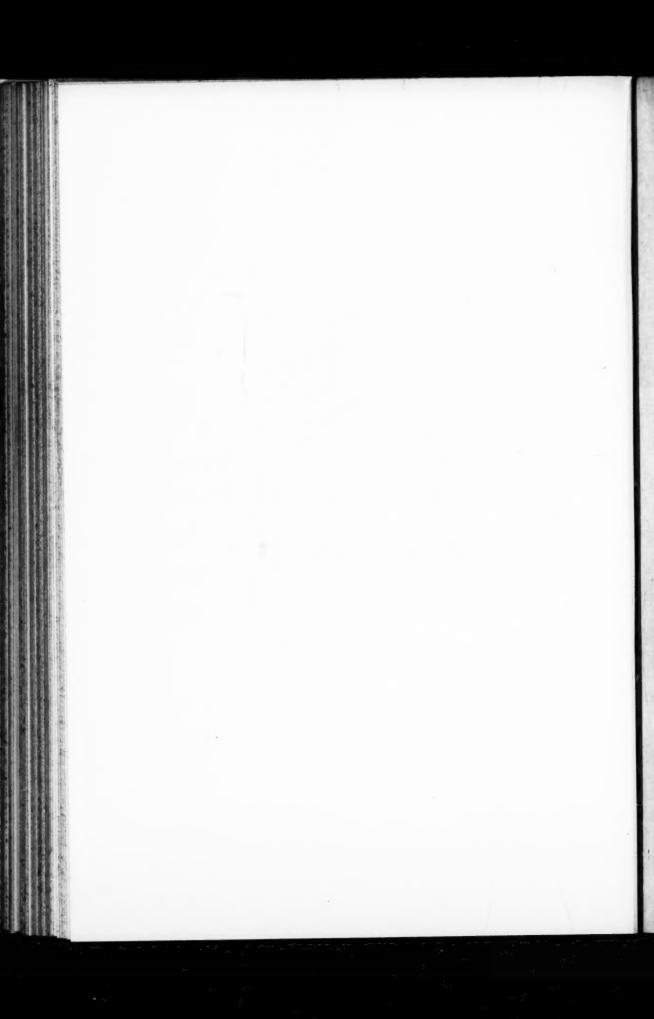
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